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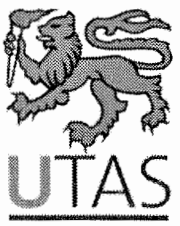

Conservatorium of Music

The Fourth Unaccompanied Solo Violoncello Suite of J.S.Bach:

An Interpretive Comparative Study

by

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Submitted in partial fulfilment of the requirements for the Degree of Bachelor of Music (Honours)

University of Tasmania (October, 2004)

I, Briohny Campbell, declare that this exegesis contains no material which has been accepted for a degree or diploma by the University or an other institution, except by way of background information and duly acknowledged in the exegesis, and to the best of my knowledge no material previously published or written by another person except where due acknowledgement is made in the text of the exegesis.

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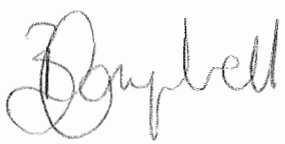

Briohny Campbell

Thankyou to my supervisor Professor Douglas Knehans
for his invaluable time and advice for the preparation of this
paper. Thankyou also to my teacher Christian Wojtowicz
for all of the help and support given throughout the year.

Abstract

This exegesis will discuss the issues surrounding performance practice, particularly relating to the Baroque period, through a comparative study of the interpretations of J.S.Bach's Fourth Unaccompanied Suite for Violoncello by Pablo Casals and Anner Byslma.

The paper is divided into three main chapters. The first examines the various elements of interpretation which affect the study and performance of Baroque music in today's musical landscape. The second is an interpretive comparative study of the recordings of the performers, with a detailed analysis of the fourth movement of the suite, the Sarabande. The final chapter focuses on my own interpretation of this suite, comparing it to the interpretations of the two performers and discussing the effect their interpretations have had on my own.

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from the Fourth Solo Violoncello Suite in E flat major by J.S.Bach

Chapter One

Baroque Performance Practice

This paper will discuss the various issues that arise from studying a Baroque solo work of the nature of Bach's Solo Violoncello Suites. I will examine the issues of Baroque performance conventions which have undergone, and continue to undergo, radical changes, and the innate problems with becoming indoctrinated to any particular school of thought in the study of a musical period, namely the Baroque. The paper will compare and analyse two drastically different interpretations of the Fourth Suite in Eb Major, focusing on the Sarabande, by Anner Bylsma and Pablo Casals. The final section will be a discussion of my own study and performance of the work. I will show how the study of each of these seemingly opposite performances has influenced my own interpretation of the work, and discuss the many factors which led me to make these interpretive choices.

In deciding to write a paper concerning Baroque performance practise, I attempted to remember my first thoughts on Baroque music. I recalled discussions with my peers as a child in the early years of a musical education and the opinions which were exchanged on the various composers we were required to study as part of music history. At this point, I recall there being a general conception amongst my peers that Bach was a lesser composer to Beethoven or Mozart, and the Baroque period was perceived as somewhat dry and expressionless. This opinion was not formed through actually listening to Bach, Corelli, or the other Baroque composers – listening to these composers as a child was what prompted me to begin my studies on the cello, although at that stage I was not

aware that they belonged to any particular period. It was at high school in music history classes, being taught, in theoretical terms, about Baroque music, that these misconceptions were formed. Baroque pieces contained"terraced dynamics", blocks of fortes and pianos (usually as an echo effect), devoid of tempo markings, crescendos or decrescendos. It was explained to young students that dynamics became more prolific throughout the musical periods – terraced dynamics in the Baroque period, a scattering of crescendos and "mezzo" dynamics in the Classical, with the Romantic period the most expressive of them all. Glancing at scores provided proof, the Romantic composers certainly seemed to have the most to say. Often the accessibility of the notes in Baroque music meant that it was these pieces which were given to young students, both as solo repertoire and ensemble music, and here was further proof – the music did in fact contain only a scattering of dynamics, which is how we were instructed to play. I was not aware, when given an edition of the Bourree from Bach's third suite, that the dynamics, which consisted of only piano or forte markings, were not the composer's but an addition by the editor, who most likely was following the terraced dynamic formula. By adding anything at all to Bach's sparsely edited work, that and many other editions do more to limit interpretive possibilities than improve them.

Of course, my earliest theoretical knowledge of Baroque music was not well informed, and my feelings towards it have changed dramatically, but my own misunderstanding of the Baroque period and Bach's music is representative of the time in which Pablo Casals first discovered the Bach Cello Suites, when they were considered no more than mere technical exercises. Even in today's educational institutions the remnants of this thinking

can be felt. Classical and Romantic concertos, overtly demanding in their use of very high registers and fast tempos, are thought to be more difficult and therefore held in higher regard than the seemingly simple music of Bach. Although in the world of serious and academic music appreciation these myths were dispelled some time ago, musical education and the widely held beliefs that it instilled in people evidently take longer to change. Prior to the suites famous discovery by Pablo Casals in a music store in the late 19th Century, it was unheard of to play the suites as concert pieces, except for the odd movement as relief from a more serious program. The pieces, at that stage almost two hundred years old, had been effectively lost to the musical world. Casals' love for the suites gave them a new place in the cello repertoire as the cornerstone of solo works[1] – every great cellist has recorded the pieces, and they often form the basis for solo recitals. The rise in importance of historically informed performance, championed by groups known as the "authentic" or "early music" movements, dispelled many misconceptions about the Baroque period, and yet also gave rise to some very rigid thinking on the Baroque period. Research on historical conventions, while enlightening performers to the many changes which have occurred since the eighteenth century, also discouraged overly romantic conventions in Baroque playing. Baroque music specialists became somewhat precious about the way the music needed to be played. The music of this period became something which needed to be recovered, dusted off from the ravages of time, and restored to its pure form. I intend to discuss throughout this paper the issues which arise from these approaches – the Romantic interpretation which at times overshadows the more subtle harmonic changes and colours, and the purist Baroque approach which

[1] Potter, Louis A. "Reflections on Bach's Cello Suites" *American String Teacher* (February 2000) p27

seemingly forbids the use of more modern conventions. Through the study of both the positive and negative aspects of these seemingly opposite approaches I hope to reach a balanced interpretation of my own.

The Score

The study of any musical work is a process of many stages – the performer must learn the score, become familiar with the harmonic structure of the piece, master all the technical challenges in the work and most importantly, make decisions on the tempo, phrasing and dynamic variations which will allow the audience to understand and ultimately be moved by the performance of the work. A piece which has many of these details indicated to the performer is in itself a challenge, in that the performer must convincingly express exactly what the composer demands. When these details are absent, the process becomes more complex. The choices of phrasing, fingerings, bowing and dynamics are seemingly endless. This is the case in the study of the Solo Suites for Violoncello by Bach, as there is no original autograph of the score, and therefore the composer's intentions cannot be known entirely. Further, the three primary copies of the work made closest to the time of composition are contradictory in aspects of bowing, notes, even the titles of the movements themselves, adding another dimension to the choices to be made by the performer.

The primary copy made closest to the time of composition was made by Peter Kellner, an accomplished musician around 1726.[2] The next copy was made by Anna Magdalena

[2] Markevitch, Dmitri. "The Recent Editions of the Bach Solo Cello Suites" Internet Cello Society (July 2000) online www.cello.org/newsletter/articles/bach_mark.htm

particularly in regard to slurs.[4] However, Bylsma also makes the point that without any preconceptions of how slurs in the Baroque period would have been written, the number of so called mistakes is significantly less. In any case, without an original copy to compare with, it is very difficult to determine what are mistakes and what was intended.

Historical Information

Another element that needs to be considered in playing any work, particularly one written in an early period such as the Baroque, is that of historical information. One can attempt to consider the intentions of the composer in respect to the performance conventions of the time, or alternatively the piece can be played taking full advantage of developments in instrument quality, performers' techniques and changes in musical style since the Baroque period. When Bach composed the Suites the cello as an instrument was still in development and had not yet reached the form which we know today. The suites were composed for the fine cellist and gambist at the Court of Cothen, Christian Ferdinand Abel, during Bach's so called instrumental years from 1717 to 1721. One of the main problems with understanding what sort of instrument they were written for is the many different names, and indeed the many different forms that the violoncello took on during the 17th and 18th centuries. In Italy during the 17th Century there were as many as twenty-four different named for bowed string instruments including basso da brazzo, basso di viola, violone, violoncino, and violonzello.[5] The violin family, of which the cello is a part, was far less well known during the Baroque period than the gamba family. Names

[4] Bylsma, Anner. *"Bach, The Fencing Master* (Basel: Bylsma Fencing Mail, 1998) p135
[5] Walden, Valerie. *"One Hundred Years of Violoncello – A History of Technique and Performance Practice 1740-1840"* (Cambridge: Cambridge University Press, 1998) p2

for the 'bass violin' often changed from region to region, particularly between the different languages across Europe. The fact that Chirstian Abel, for whom the suites were written, was famous for his abilities on both the cello and gamba give a clear indication of the problems one can encounter trying to decipher what instrument Baroque music is written for. Further to this, is was not uncommon for composers to 'invent' or modify instruments to suit their own works, naming the instruments along the way, as was the case with Bach's sixth suite for Violoncello Piccolo, an instrument thought to have been invented by Bach himself. However, it is a common belief that the first four suites were written for the Baroque equivalent of the modern cello, with four strings tuned a fifth apart. It is the fourth suite in Eb Major which will be the focus of this paper.

Changes to the Cello

If one is attempting to recreate a Baroque sound in playing this piece, it is essential to understand the changes that have occurred to the instrument in the centuries since the piece was composed. Even if the choice is made to play in a more modern style, this information is nevertheless relevant in that it enables the performer to gain some insight into what the sounds the composer would have expected to hear, a good start for any interpretation to be based on. Essentially the shape of the body of the cello has remained unchanged, but there are significant differences in the fittings, both external and internal, mostly related to an increase in tension across the cello. Some of these changes greatly influence the way in which Bach's music is able to be played. The increase in tension is largely brought about by the use in recent times (particularly since the Romantic period) of steel strings instead of gut. These new strings, which were developed through the need

for a greater sound in larger orchestras and concertos, are larger and tighter than gut, hence creating more tension over the cello. The sound of steel strings is far more direct and essentially louder, where gut strings allow for more intricate responses and variations of colour. A performer must allow for these differences in response of the instrument when choosing bowings – while the "original" bowings (those from the primary copies) which contain far less slurs, are quite successful on the resonant gut strings, it is quite inappropriate to detach so many notes on steel strings, as the resulting sound would be very dry and without a clear sense of line. Another change which affects the interpretaion of the work is the shape of the bridge. The shape of the bridge on the modern instrument has been changed quite dramatically to one of greater curvature and more height. This change was again made to aid a greater production of sound, but also results in more difficulty in polyphonic playing, as the bow is not as able to connect with two or more strings at the same time. This results in many of the chords, particularly those over three strings, needing to be arpeggiated, although it must be said that the Baroque bow most likely would have demanded this adaptation as well.

A Baroque bow appears quite different to a modern one, being shorter, outwardly curving, a narrower and longer tip and different fittings at the nut. There is far less weight at the tip of the baroque bow, creating a less sustained sound than the equally weighted modern bow which allows even projection at both the heel and the tip. These differences to the cello and bow create a very different soundscape between the Baroque and more modern periods. Generally the Baroque sound is less in volume, more transparent and resonant and because of the bow, less sustained. The sound we have come to expect from

the modern cello is more dense and opaque, making use of the evenly weighted bow to create far more legato sounds.

String Playing Conventions

The conventions of playing during the Baroque period have been widely debated since the "authentic" school of playing came about in the 1970's. As with any historical study, there is the simple problem that many years have passed since the Baroque period, and documents and treatises have been lost or damaged. There were many treatises written during the 17th and 18th centuries, which have been studied and interpreted over the years since, and these often differ in their descriptions of conventions of playing. It is significant to understand both the differences in playing conventions and the conventions of the composers of the time – the sparseness of dynamics of a Baroque score, for example, does not indicate a lack of dynamic variation intended by the composer. In all of the primary copies of the Fourth Suite there are no dynamics present, but to play in this way would be not at all what the composer would have hoped for, and indeed, not what any modern audience would choose to hear. It was expected of the performer in Baroque times to create dynamics according to the mood of the music, although some dynamic standards were the norm. For example an allegro would usually have begun loudly (forte), as:

> "very few (of these) openings are given a dynamic marking at all, whereas a piano sign at some point after the opening is not uncommon: evidently a loud opening was the normal assumption."[6]

[6] Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1975) 486

The role of Baroque affects must also be taken into account, as these played a very strong part in determining the overall feel of the piece, according to its key. The Baroque theory of affects was a belief that music expressed specific emotions, with the performer's duty being to arouse these feelings in the listener. C.P.E Bach, the son of Johann Sebastian Bach, wrote in his *Essay* of 1753:

> "A musician cannot move others without himself being moved. He will have to feel all the emotions he hopes to call up in his audience..."[7]

The Baroque composers aligned specific keys with affects, each key with its own set of emotions it intended to stir in the listener.[8] The key of the fourth suite, Eb major, would indicate to a modern audience a positive or optimistic mood, in that it is a major key. The Baroque table of affects, however, lists the attributes of this key as "cruel and hard", grave and very sombre", and "pathetic; ...serious and plaintive."[9] This affect, or mood, would undoubtedly influence the dynamics, tempo and overall feel of the performance of a piece. Casals, although probably not aware of this interpretive influence, had a similar approach to each of the Six Suites, believing that the overall mood of each suite was determined by the characteristics its prelude. The first he thought to be optimistic, the second tragic, and the third heroic. The Prelude of the suite in focus, the fourth, Casals thought to be very large scale, grazioso, and played each of the subsequent movements with this in mind.[10]

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[7] C.P.E. Bach *Essay on the True Art of playing Keyboard Instruments* (London: Cassell and Company, 1949) p152
[8] Please see appendix C for table of Baroque affects
[9] Mary Cyr, *Performing Baroque Music* (London: Scholar Press) 32
[10] David Blum, *Casals and the Art of Interpretation* (London: Heinemann Educational Books, 1977) 142

The ornamentations of the Baroque period are an aspect of performance conventions often heatedly debated amongst musical historians - are trills supposed to start on the upper or lower note, do appogiaturras fall before or on the beat? These are points of contention which remain to this day. It is not my intention to delve into this matter, as I believe that it does not have so much significance on the overall sense of the piece. The most widely accepted historically informed approach to these matters is that trills begin always on the consonant, or upper, note, as this is the note which provides the tension and therefore the one which requires the most emphasis. This emphasis is enhanced by giving the most length to the starting note, then gradually increasing the speed of the alternations between the main and accessory note; that is, the trill should start slowly and gradually increase in speed. Trills were considered an essential part of the music, not merely optional ornaments, as they often indicated a change in harmony, such as when leading up to a cadence.[11] However, it must also be said that composers often did not notate each and every trill, allowing the performer to add them in where they were needed. With this point in mind, the question of how much composers left out becomes more important, and more difficult to answer. Despite the importance of the trill, the vastly different effects that different bowings had, composers were not in the habit of notating them in every case. It can only be concluded that many of these essential details were left up to the performers, whose choices would have been dictated by the performance conventions of the time. Whether or not additional trills are required, and the manner in which they are executed, is essentially up to the interpretation of the individual performer.

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[11] Robert Donington *The Interpretation of Early Music* (London: Faber and Faber 1975) p241

The Dances

The interpretation of the dance nature of the movements of the piece is again one which varies widely between various performers. It is a generally accepted view that although the movements have the names of dances, they were simply based on the character this dance had at the time. Bach took the general characteristics of each dance and used them as frameworks for his own musical ideas and expression. The dances - Allemande, Courante, Sarabande, Minuet, Bourree and Gavotte and Gigue - were danced in 17th Century French Courts. In this very formal and aristocratic setting, Baroque dances were controlled and delicate, with no overtly passionate expression. The movements of the suites, however, do not follow the formats of these dances and were not intended to be danced to. Cellist Tim Janof, in attempting to prove this point, had a Baroque dance specialist with knowledge of the dance tempos of the French courts dance to the movements of the various suites. The conclusion was that much of the music in the suites is too complex, and the tempos which suite the cello are not suitable for dancers.[12] It is nevertheless essential to keep the feel of the dances in mind. Both Casals and Bylsma note the importance of the dances in their interpretations, although Casals' heavy use of rubato often disguises this fact. While rubato was also in use in the Baroque period, at this stage it was only used to vary the tempo of music within a frame of a steady tempo, such as within a bar, or at a cadence point,[13] as displayed at the cadence at the end of the Sarabande. (see ex. 4)

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[12] Tim Janof, "Baroque Dance and the Baroque Cello Suites", Internet Cello Society (2000) available from www.cello.org/Newsletter/Articles/mansbridge/htm (accessed 1st June 2004)

[13] Richard Hudson, *Stolen Time – The History of Tempo Rubato* (Oxford: Oxford University Press, 1994), p89.

Conclusion

The interpretation of Bach's music has developed and changed with musicians attitudes over time. Having been neglected as one of the great composers for many years after his death, Bach's rediscovery had a significant impact on the very idea of authenticity and the rediscovery of forgotten conventions. When Casals began his life long work of re-discovering the Suites as a true work of art, he had no thoughts for attempting to create a Baroque sound. Casals necessarily wanted to bring the suites to life by breathing fresh air into them; for too long the suites had been seen as educational tools, and Casals changed this situation into one where the Suites are now among the most respected pieces a cellist can play. The Romantic conventions which he brought to the pieces were telling of his own background and personality – Bylsma makes the comment that Casals interpretation of the suites says "more about the man than the music."[14] It is nevertheless undeniable that Casals effect on the suites was a very positive one – his approach, although far from "Baroque" in many ways, was direct and passionate, and he succeeded in giving the Suites a new place in the cello repertoire. Like many developments in music and art, it was perhaps his own very idiosyncratic approach, not wholly appreciated by some, which created the reaction of the "authentic" movement, and therefore developed a new era of historically informed playing. Although limiting in some ways, this school of thought has also brought new life to the Suites, an essential part of their continuing popularity around the world.

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[14] Tim Janof "Conversation with Anner Bylsma", Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

Chapter Two – An Interpretive Comparative Study

As has been discussed in chapter one, there are drastic differences between an authentic approach to Bach and a modern one. With the flood of historical information which has occurred since around the 1970's, the choices for performers have dramatically increased. As a performer who has the benefit of being informed by years of widely varying interpretations, I will analyse two of the most different of these in order to gain a practical understanding of what difference these performance conventions can make, and how these interpretations shape the choices that I make as a performer. The two recordings I have chosen are by Spanish cellist Pablo Casals, made in 1939, and the recording of the Suites made by Anner Bylsma in 1979.[15] I will discuss the choices each of these performers have made regarding the various points of interpretation outlined in the first chapter, firstly as a summary of the whole suite in Eb major, and then through a more detailed analysis of the Sarabande, as it is this movement which I feel best highlights the vast differences between the interpretations. The elements I will consider are firstly, the interpretation of the score, in relation to which edition or copy has been used and how the performers have interpreted the score. Secondly, the historical context in which the recordings were made, and what historical information each performer has taken into account. Related to this, what sort of conventions of playing each performer has chosen to use, in regards to their use of tempo, ornamentations, vibrato and phrasing. Thirdly, have the performers taken heed of the dance element of the suites, or played them as purely artistic pieces pf music with dance names? I will focus the analysis of these

[15] Please see appendices A and B for biographies of these artists.

elements on the Sarabande as it is the movement which best highlights the vast differences of approach. In answering theses questions, I intend to determine both the differences and similarities between each recording, the overall musical effect given by each, and whether the performers are consistent and convincing in their approach.

Interpretive Elements of Recordings by Pablo Casals and Anner Bylsma

The Score

Casals

The recording of the Suites by Casals is highly idiosyncratic, very telling of the time in which it was recorded. Casals choice of scores was far more limited – given that he had not heard of the pieces as a young boy there would certainly not have been over one hundred editions to choose from, as there is today. The edition that Casals found in his earliest discovery of the piece was that by Grutzmacher, a prolific editor from the second half of the 19th century. Grutzmacher was very romantic in his playing and editing – he was well known for his heavily interpreted editions of pieces. His 'rearrangement' of the Bach Cello Suites was "completely re-organized with additional chords, passages, and embellishments."[16] It is not clear for exactly how long Casals worked from this edition of the Suite, but in any case, he was well known for continually changing and developing his interpretation of the work and therefore no one edition is a direct representation of the definitive Casals interpretation.

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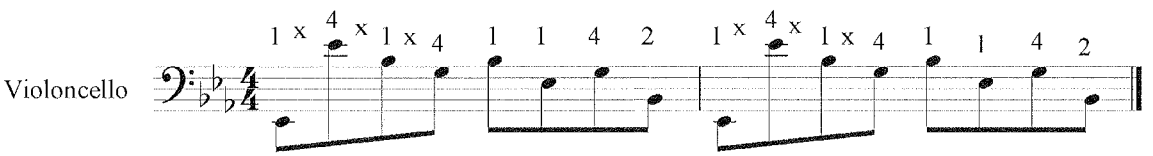
[16] Jeffery Solow "In Print: Who Was That Guy Anyway? – Historical Editors of Cello and Chamber Music Repertoire, Part 1" *Strings* (May-June 2001) p82

However, the editions of the Suites made by students of Casals give clear indications of Casals' own musical and technical choices. The edition by Diran Alexanian, a protégé of Casals, is a widely used edition which "focuses on the analysis of each note, and its relationship to its neighbours."[17] It contains the fingerings which Casals is credited with introducing to the modern cello techinique – a preference for extensions and "hops" instead of large slides and portamentos. (See Example 1)

Ex. 1 – Prelude bars 1-2



Despite this, Casals recording is a part of the Romantic school of playing in the many of the stylistic and musical choices he makes. He was in no way attempting to recreate a Baroque sound – this was not yet fashionable in the first half of the 20th century, and much of the historical information had not yet been discovered and made available. The historical context of this recording is undoubtedly Romantic, and in this way an interesting example of playing at this time. The choices in regards to tempo, ornaments, vibrato, and phrasing are made in accordance with the playing conventions of Casals time rather than Bach's.

[17] Tim Janof "A Survey of Bach Suite Editions" Internet Cello Society; available from www.cello.org/Newsletter/Articles/jsbach.thml; Internet; Accessed 13th April, 2004

Bylsma

Anner Bylsma is no doubt at the forefront of the "historically informed" school,[18] and in this way quite opposite in his approach to Bach. Bylsma's recording was made at a time when there was a great deal of excitement about the early music movement and he had a great deal of historical research available to him. Bylsma uses the Anna Magdalena version as his primary resource,[19] although like Casals he is constantly changing and developing his style and ideas relating to Bach.

> "Next year I may be different, but for now, I'm trying to play exactly what is written..."[20]

By using a "Baroque" score, as opposed to a modern score as is the case with Casals, Bylsma allows himself more freedom to interpret articulations and bowings as he feels suitable, as this was the Baroque approach to notated music. The fewer details included in the score, the more the performer must decide for himself.

Tempo

Casals

Casals choice of tempo for each of the movements is more reflective of the expression he wished to portray than a particular dance tempo. His tempo choices for the dance movements are slower in general than Anner Bylsma's, which allows more time to sing each note and express the musical effects he wished for. The most notable element of his

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[18] Bernard D. Sherman *"Inside Early Music – Conversations with Performers"* (New York: Oxford University Press, 1997) p

[19] Tim Janorf "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

[20] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

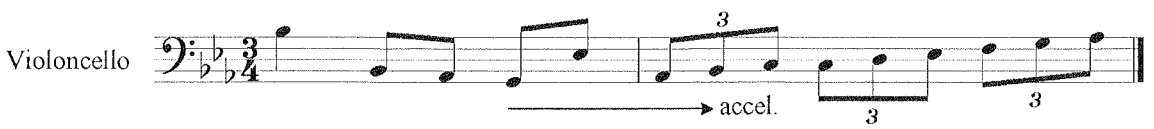
tempos is his prolific use of rubato. The Romantic belief was to keep the tempo constantly alive and flexible – it was not uncommon to use an increase in tempo to accentuate an increase in intensity and to decrease the tempo to relax the intensity.[21] This flexibility in tempo, or rubato, can be heard in Casals Prelude where the evenness of the quavers has been abandoned for a varied and seemingly unsteady tempo. Casals use of these agogic accents was a trait of his Romantic roots. The most striking effect that his heavy use of rubato has on general impression of the suite is that it sounds slower and far less 'dance-like' in character, adding instead to the singing sound which Casals was attempting to create.

Bylsma

The tempos chosen for each of the movements of the Suite are faster than Casals', and Bylsma makes far more of the dance derivation of the Suite in his rhythmic playing. There is clear evidence of this difference in the courante - Bylsma's tempo is approximately 116 crotchets per minute where Casals is only 100 per minute. The most striking difference however is the highly rhythmic and steady metrical approach that Bylsma applies to the entire movement, whereas Casals greatly increases the tempo in the runs of triplets, for example the increase between bars 4 and 5. (See example 2)

[21] Robert Philip *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992) p7

Ex. 2 – Courante bars 4-5



This would of course make dancing to the movement impossible, while Bylsma's interpretation, although still expressive, does strongly relate the rhythmic and metrical elements of the dance to the listener through his tempo choice.

Ornamentation

Casals

Similarly, Casals ornaments were not historically informed by the Baroque period. Casals begins his trills on the lower note and executes them in an even and very fast speed (prelude bar 90), and at times he leaves the trills out altogether or moves them to a different beat of the bar. (Allemande bar 2). It cannot be said with certainty whether these choices were made by Casals for musical reasons or that the editions from which he was working indicated them to him, as there is no edition made by Casals and his approach to interpretation varied greatly through his teaching from student to student. It is interesting to note that this flexibility of approach and improvisatory nature in regards to ornamentation is very much a part of Baroque performance practise and in this way, Casals own musical convictions were close to those of the Baroque period.

Bylsma

Bylsma's ornaments are historically informed in their placing and execution – he uses the Anna Magdelena score as his guide to their placement, although there are some omissions and additions, for example the trill in bar 4 of the Courante. Bylsma begins his trills with the most emphasis on the preparatory non-chordal note, emphasising the dissonance with a slower beginning and gradual increase in speed. By doing so he highlights the harmonic importance of the ornaments and gives his interpretation an undeniably Baroque elegance.

Vibrato

Casals

Casals use of vibrato is consistent throughout his recording as a tool for colouring and creating long lines by connecting the notes with its continuity. Although Casals was in favour of continuous vibrato, he was also very conscious of continually varying it to suit the mood of the music.[22] The overall effect his vibrato gives is very lush and full, with a variety of colours within this sound but no use of the clear non-vibrato colour. This approach is very much a part of the Romantic school of thought, which throughout the late 19th and early 20th Centuries became the most popular means of expression throughout string playing.[23]

[22] David Blum *Casals and the Art of Interpretation* (New York: Holmes and Meier Publishers, 1977) p134
[23] Robert Philip *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992) p65

Bylsma

My earliest impression of the Baroque sound was that it was generally non-vibrato, perhaps one of the reasons I recall my earliest impressions as dry. Bylsma's recording is clear evidence that the Baroque sound is neither non-vibrato or dry, although the use of vibrato is quite different to Casal's. Bylsma's strong views against the Romantic trait of using continuous vibrato are clear:

> "When I see this, it looks like the musicians are all making love to themselves"[24]

Where Casals used his vibrato to create a line and sing, Bylsma believed this Romantic trait was "more bellowing than singing."[25] Instead, Bylsma takes the Baroque approach of using vibrato as an ornament, on notes where heightened expression or dissonance requires extra emphasis. For this reason most of Bylsma's interpretation is non-vibrato. This gives less emphasis to an uninterrupted line, more space between the notes, and allows the cello the opportunity to resonate and create overtones.

Bowing and Phrasing

Casals

Casals interpretation of the phrases of the Suite used long lines and legato playing to show the shape of the phrases. There is very little use of highly articulated bowings, with Casals instead favouring slurs to create the long lines which were so important to twentieth century style. The Prelude, for example, is played almost entirely legato, Casals

[24] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004
[25] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

using this technique to highlight the relationship of each note to the notes around it. Throughout the suite, even in sections of mostly separate bows, Casals uses the evenness of weighting in his modern bow to create long, lush sounds and a singing line. The impression throughout the Suite which this gives is a far more dense and heavy overall character, with little exploitation of the natural resonance of the cello and more projection through a strong tone and continuous lines.

Bylsma

Bylsma's approach to phrasing is in direct contrast to Casals – where the latter favours the most legato sound possible, the former highlights the spaces between the notes which he creates with his more detached articulations of the Baroque bow. Byslma takes the approach that the cello must speak rather than sing to express the nature of the music.

> "Bach's music is about counterpoint. You destroy the sense of counterpoint when you take the various voices and squash them into a single line. Without counterpoint, the genius of Bach is buried."[26]

There is nevertheless a strong sense of line within Bylsma's playing. A further effect which is created by using less slurs and legato playing is the overall feeling of lightness and elegance which I feel to be synonymous with a Baroque sound, as opposed to Casals strong and rustic sound.

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[26] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

Affects

Casals

As discussed in the first chapter, the key in which a piece of music was written in the Baroque was directly related to an affect or mood which it intended to arouse in the listener. Casals did not adhere to these affects as such, most likely because he was not aware of them, but nevertheless believed that each suite had its own prevailing character which was determined by the nature of the Prelude. The First Suite in G major was said to be optimistic, the Second in D minor tragic; the Third Suite in C major he felt was heroic and the Fourth grandiose. The Fifth Suite in C minor he felt was tempestuous and the final Suite in D major bucolic.[27] Casals was therefore quite close to the Baroque ideal of the keys representing a mood, although his own choices were quite different to the traditional Baroque affects. Casals own choices are reflective of the modern idea that major keys in general are more positive in mood, with the minor keys being darker and more negative.

Bylsma

Bylsma's knowledge of Baroque affects is apparent in his interpretation of the Fourth Suite in that he gives it a sombre character rather than the boisterous and grand style in which Casals plays it. Although Casals' interpretation is certainly convincing and appropriate to his own style, it is in contrast with the Baroque attributes aligned to it. Bylsma's Prelude is a clear example of this overall character of graveness, and a far more reserved nature than the "grandiose" which Casals gives to it. It must be said that each

[27] Lionel Salter *"Pablo Casals – Bach: Suites for unaccompanied Cello"* CD liner notes, EMI 1988 p6

performer very convincingly portrays the mood which they feel the suite represents, and this difference in opinions is perhaps the main reason for the strikingly different overall sound of each recording.

Dances

Casals

The derivation of the dances was a part of the Suites of which Casals was aware given the names of the movements, despite the limited amount of historical information which he had. In his teaching Casals highlighted the importance of the dance nature of each movement,[28] in the context of the mood of each individual suite. However, Casals use of rubato certainly overrides the rhythmic nature of the dances, and it must be said that his interpretation expresses less of the elemental qualities of dance, but more of the free expression of soloistic pieces.

Bylsma

As discussed above in the 'tempo' paragraph, Bylsma gives a strong indication of the derivation of dance in the rhythmic nature of his playing. There is often a clear indication of the beginning of the bar in triple time, (such as the courante), and a strong emphasis on the first and third beats in movements in four, such as the Bourees. Although the movements are not intended to be danced to, Bylsma does not believe that the feel of the dance can be abandoned, as it is essential to retaining the character in which Bach composed the pieces.

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[28] David Blum *Casals and the Art of Interpretation* (New York: Holmes and Meier Publishers, 1977) p145

"...Bach's approach was very clear when he performed these pieces, the sarabande sounded like a sarabande, the courante like a courante".[29]

The feeling of the dances is unmistakable in the interpretation by Bylsma, particularly his playing's style and elegance.

Detailed Analysis

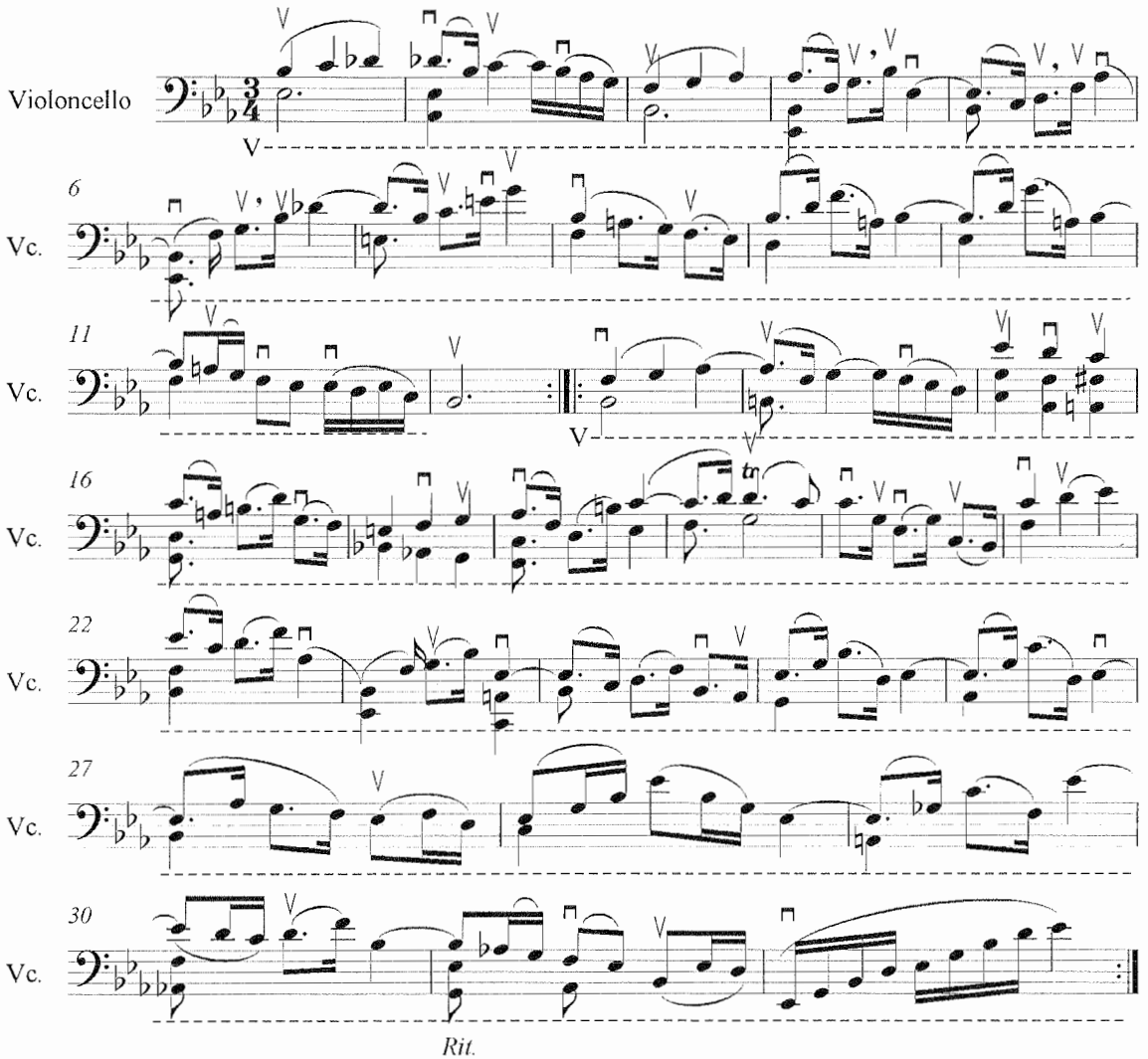
The fourth movement of the Suite, the Sarabande, is the movement which I believe best highlights all of the above differences in interpretation, and will form the basis of my detailed interpretive analysis. The markings in the score of the Sarabande below represent my own analysis of the recordings by the two performers as I hear them, and are not taken from any edition by the performers themselves. They are therefore only representations of my own listening analysis. My intention is to clearly show the interpretive difference between the two recording by clearly indicating the different bowings, use of vibrato, the tempo difference and fluctuations, and placement of ornamentations. This will also help to show the many similarities in interpretation despite the performer's very different backgrounds.

The bowing and phrasing is the most marked difference between the recordings in this movement. Casals is far more liberal throughout the work with his use of slurs, creating long lines and phrases, whereas Bylsma used far more separate bows. This difference in bowing can be seen in beginning in bar1 and throughout the movement. The vibrato is

[29] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

another stark contrast between the two – there are no noticeable breaks in Casals' vibrato, an expressive element which he uses in conjunction with his chosen bowings to create long, singing lines of connected notes. The tempos, although actually very similar, seem quite different. This is due to Casals' use of rubato and agogic accents, which leads to an overall sense of heaviness and holding back. This is in contrast to Bylsma's choice of tempo which is slightly faster but more importantly, very rhythmic, giving a lighter and more flowing feel to the movement.

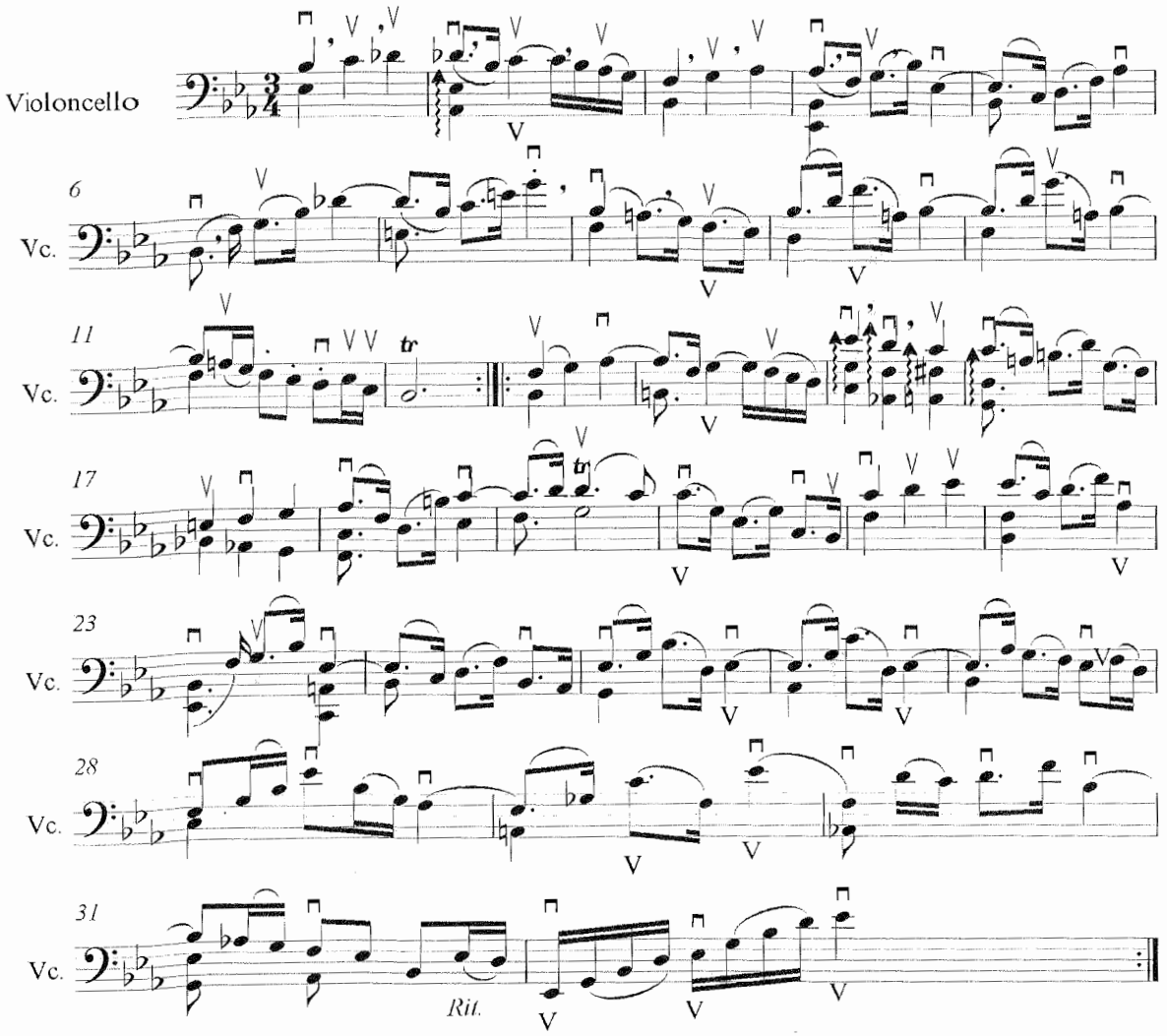
Ex. 3 – Sarabande (transciption of Casals' interpretation)



Tempo – Lento 50-52 Crotchets per minute

V - Vibrato

Ex. 4 - Sarabande (transcription of Bylsma's Interpretation)



Tempo – 54-56 Crotchets per minute

V - Vibrato

Chapter Three – My Interpretation

In this final chapter I will discuss the choices I have made in regards to the elements of interpretation already examined, and how the analysis of the interpretations of the two performers, Anner Bylsma and Pablo Casals, have enriched and influenced my own interpretive choices. I will also discuss the ways in which the interpretive choices of a student are different from those of a professional musician, as there are considerations and limitations which the student must take into account further to the interpretive choices a professional player must make.

The development of an interpretation during the student years takes into consideration all of the elements discussed in the previous chapters, but includes other factors which professional musicians do not need to consider. Firstly, there are practical limitations which in essence narrow some of the interpretive possibilities, such as the availability and accessibility of materials. For many students, it is not possible to have a wide choice of instruments, strings and bows – most own one instrument, and this is the instrument which will be used in performance, regardless of whether it is the most suitable for the period and style of the piece. Strings, in particular gut strings, are very expensive items which most students do not have the budget to purchase for any single performance. I have some experience of playing on a Baroque period instrument and would certainly have made the choice to play on a period instrument if one was available to me, as I believe through the comparison of the two recordings on modern and period instruments that the period instrument gives a far more authentic, warm and appropriate sound than

the modern cello. Similarly, although it would have been more appropriate, in regards to recreating Baroque articulations, to string my cello with gut strings to play the Bach suite, this would be a very costly exercise, and it would not have been appropriate to have these strings on my cello for the other requirements of my recital, as the pieces which require playing with a modern piano would have undoubtedly resulted in balance issues with the quieter production of gut strings. The choices, therefore, of historical authenticity in regard to the instrument used for my own interpretation, are far more limited than Bylsma in particular, who himself owns three instruments, two of which are "period instruments" from the 17th Century.

Secondly, the influence of the instrumental teacher is strong in the years as a student, and can lead to interpretive choices being made differently to what the student may believe they prefer. My own interpretation of Bach, like Casals' and Bylsma's, is constantly changing and developing each time I study it. The issues of fingering and bowing are often dictated to students by the teachers, who have many more years of experience and have come to their own conclusions in regards to technical issues. My own teachers have widely differed in their approaches – my first study of the Bach Suites was with a musicologist with broad knowledge of the historical background of the piece, and my own approach under her instruction was akin to that of Bylsma – light, spacious playing with little vibrato. My second teacher, a student of Janos Starker, required all of his students to play from the Janos Starker edition of the piece, which is far more similar to the Casals interpretation, with a high use of extra slurs and fingerings which avoid open strings and make use of higher positions. During the last three years I studied with a

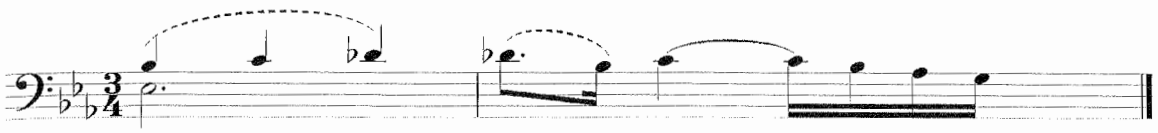
teacher who was very reluctant to make his own musical preferences known to me and therefore influence my own interpretive decisions. This teacher gave me a sparsely edited edition and required me to choose my own fingerings, bowings, and tempos, regardless of historical information. It was during this time that I became more aware and convinced of my preference for a "Baroque" approach. My current teacher, Christian Wojtowicz, also prefers to allow me to make my own interpretive choices, regardless of historical doctrines. He himself, however, admits to being a player most closely aligned with a more Romantic approach to music than an "authentic" approach, and informed me at the beginning of my time of study with him that while I was free to play in whichever style I wished, he has little experience with Baroque practices and therefore would not be able to instruct me fully in these issues. I have made the conscious decision that in order to learn as much as possible during my time with each teacher, it is far more effective for me to make use of the fingerings and bowings, and therefore the stylistic choices which the teacher themselves would use, and to explore the possibilities of this approach. Rather than limiting my own choices, I feel that this simply allows me to explore interpretive possibilities which I would not otherwise explore, and therefore expands my own experience of the music.

The Score

My own choice of score is an "urtext" edition, by August Wenzinger. It is of course impossible for a true urtext edition to exist without the original score to reference, but it is an edition which closely follows one of the primary copies of the score, the Anna

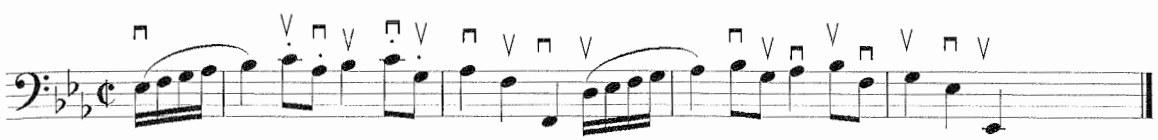
Magdalena.[30] One of the problems with following this score is that the Anna Magdalena is said to be full of errors, but with that in mind, Wenzinger uses dotted lines to indicate slurs which are implie but not present, or in different positions, in the Magdalena edition. In the first bar of the Sarabande, for example, the Magdalena does not include a slur over the bar, which makes the dotted minum Eb impossible to play at the correct length. The Wenzinger edition has this slur included as a dotted line (example 5), to indicate that it is most likely this is the way Bach would have intended it to be played.

Ex. 5



I believe that this lightly edited version of the piece enables the most scope of interpretive choices. It must also be noted that the edition that my teacher works from and most often refers to is the Hugo Becker edition, and therefore some of the bowings and phrasings given to me are from this edition, such as my use of slurs across barlines in the first Bourree.

Ex. 6



[30] Tim Janof "A survey of Bach Suite Editions" Internet Cello Society. Available from www.cello.org/Newsletter/Articles/jsbach.html: Internet; accessed 13th April, 2004

Tempo

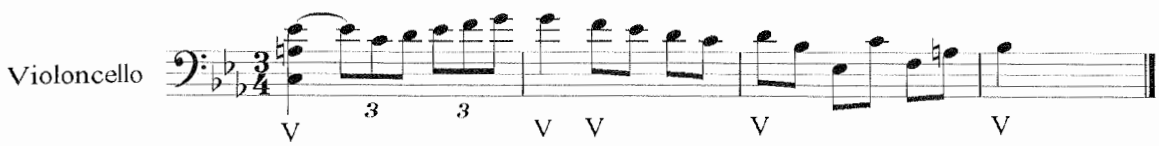
My own choices of tempo are also strongly influenced by my teacher, who has instructed me to take a more free and "less square" approach to the bar lines and phrasing, in order to more freely indicate the direction of line and harmony. To allow the lines of the music to be more easily felt, the tempos are most often faster than the Casals, particularly in the Prelude. Where Casals' tempo is approximately 80 crotchets per minute, my own tempo is closer to 90. In the Prelude, I treat the semiquaver passages as cadenzas, giving them a lot of rhythmic freedom and rubato. This is particularly important to break up the rhythmic monotony of the movement, which is written almost entirely in quavers. My use of rubato follows the Baroque approach of only varying the tempo within the bar, rather than varying the tempo of entire passages, other than in free cadenza-like passages. In regards to tempo I believe my own interpretive choices to be similar to Bylsma's, with flexibility and freedom but a strong overall sense of a steady beat throughout each movement.

Vibrato

My use of vibrato in my approach to Bach is a combination of the Casals "singing" approach, and the more open approach employed by Bylsma. I believe that a heavy use of vibrato throughout the entire Suite is inappropriate, as it detracts from the natural resonance of the instrument which Bach's writing allows. Even in the key of Eb major, where the natural resonance is not as great as in a more open key such as C or G major, there is a great deal of natural resonance which can be exploited throughout the piece. However, I also use the vibrato to create a long line in the piece where this effect is

necessary. In the Prelude for example, I play the quaver passages with a substantial amount of vibrato. This creates a more continuous line and a declamatory, extroverted sound, which I feel suits the mood of the movement. In the Courante, which contains contrasting passages of detached quavers and more legato triplets, I use vibrato to highlight the singing nature of the triplets, particularly at the top of phrases, such as in bars 20 to 23. (See example 7)

Ex. 7 – Courante bars 20-23



V - vibrato

In the more detached sections of this movement, the openness of a non-vibrato approach is more appropriate, as this allows more of the natural resonance of the cello to be heard. It is my preference that vibrato be used as a tool in this way, to draw the listener's attention to high points of the phrase, or create a particular effect or mood for a movement, rather than to be consistent throughout the entirety of movements and therefore less of a feature.

Bowing and Phrasing

The placement and amounts of slurs in the Suites of Bach is an endless source of controversy, mostly due to the lack of the autograph score and the many discrepancies in this area of the primary copies. This element of interpretation can entirely change the

sound of any of the movements by shifting emphasis to different beats, and yet is seemingly the one of the most often varied element of interpretation, with each edition containing widely varying use of slurs. Bylsma and Casals, as discussed above, were constantly changing their approaches to Bach, and their use of slurs and phrasings. In relation to bowings, Bylsma says:

> "It's very hard for me to agree with what I used to do, and with what most cellists do today."[31]

This indicates that his approach to slurring drastically changes with developments to his interpretation. The placement of bowings can vastly affect the sound of the piece by giving emphasis to different parts of the bar, and the omission of just one slur can turn the phrasing of the piece in the opposite direction. Bowing is one of the most significant interpretive elements to consider, and is therefore one of the most difficult.

The bowings which I use are chosen to highlight the elements most significant to various points of the music, and while I have used the Wenzinger edition as a guide, there is no one movement where I follow this edition exactly. Further to this, as I am not using a Baroque bow for my performance, I do not intend to recreate Baroque articulations, and exploit the ability of the modern bow to play in a sustained and legato manner. In the Prelude, I have chosen to use the separate bowings indicated in the Wenzinger edition, but to play in a legato and sustained way, which creates a long line and harmonic interest, particularly important in this movement as it is rhythmically less animated than the dance

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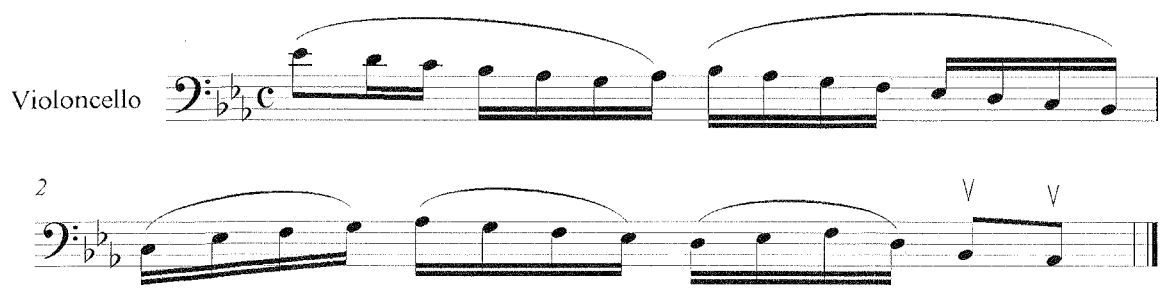
[31] [31] Tim Janof "Conversation with Anner Bylsma" Internet Cello Society; available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

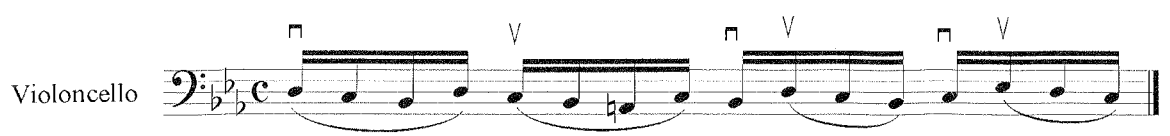
movements. In the first dance movement, the Allemande, I have chosen bowings which follow the shape and direction of the phrases rather than to adhere strictly to the bowings in my edition. In the opening bar, where it is indicated that the bowing should be in four equal groups of semiquavers, I use only two bows to indicate the longer lines of semiquaver runs, which contrasts with the next bar which is clearly made up of smaller melodic fragments. (See example 8)

Ex. 8 – Allemande bars 1-2



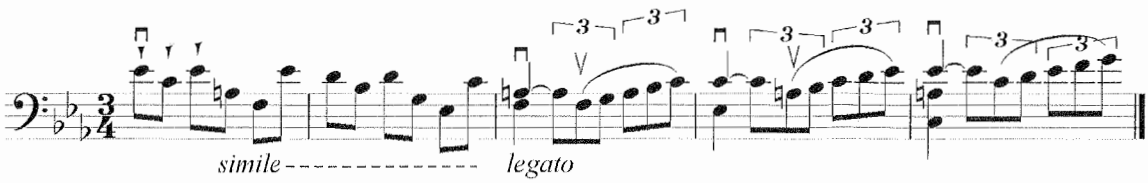
Further to this, I have created rhythmic interest in the movement by creating asymmetrical groups of notes under slurs, such as in bar thirteen, which also helps to highlight the different rhythmic pattern of notes. (See example 9)

Ex. 9 – Allemande bar 13



In the Courante, which contains contrasting sections of detached quavers and more flowing triplets, I use bowings and articulations which highlight this feature, with short, detached bowings in the former and longer, legato bowing in the latter. (See example 10)

Ex. 10 – Courante bars 16-20



I believe that using elements of modern playing (legato) and authentic playing (shorter articulations) creates a great deal of contrast through articulations, and therefore more interest for the listener.

Affects

As can be seen, my interpretation of the Suite is not one which strictly follows Baroque performance practises, and therefore I do not intend to adhere to the Baroque table of affects in my performance of the work. Having said this, it is an interesting and worthwhile study to attempt to play the piece with its Baroque attributes in mind. Where my own impression of the key of Eb major is that it is joyous and extroverted, the Baroque table indicates quite the opposite, and there are certainly moments throughout the work where it seems entirely appropriate to play in a more serious and pious manner, such as in the Prelude and the second Bourree. However, I believe that as a modern musician playing to modern audiences, it is impossible to disassociate the key with its

more positive "major key" attributes. I therefore play the majority of the Suite with these more modern attributes of a major key in mind, which leads to an overall impression of an energetic and positive work.

Dances

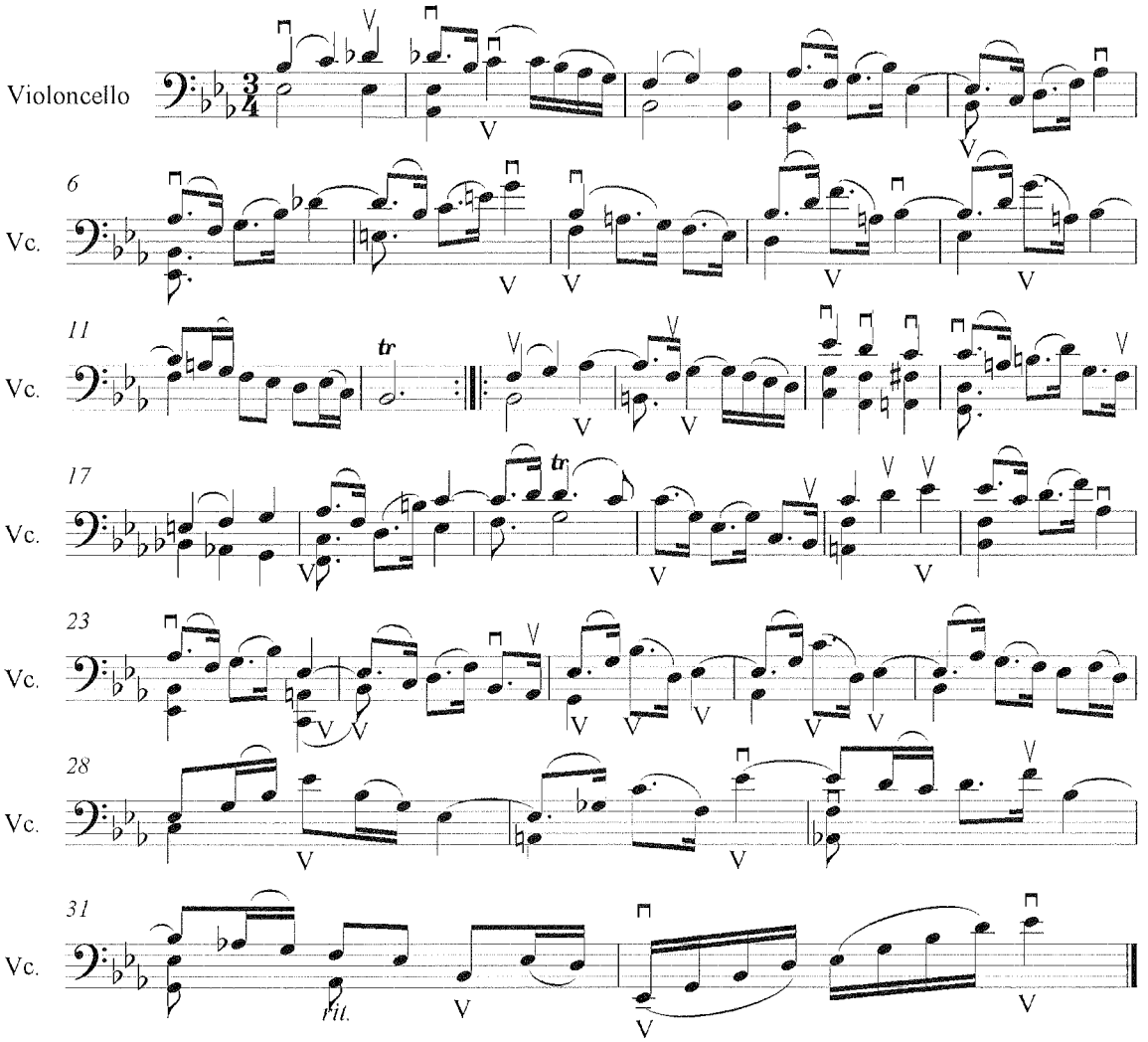
Like Anner Bylsma, I believe that Bach's intention when he wrote the dance movements of the Suite was to write in the style and mood of the Baroque dance after which they are named. As discussed in the first chapter, the dances are not written in a way that can easily be danced to, but by keeping the feel of dance in mind, each movement is given its own distinct character, and it is therefore an important interpretive tool. I believe that while rubato is appropriate in cadenza passages and cadential sequences, it is important to keep the tempos steady in order to retain the feel of the dances. Highlighting the rhythm and pulse of each dance gives the listener a clearer sense of the individual rhythmic qualities of each movement, therefore creating greater contrast between each movement.

Detailed Analysis – Sarabande

My own interpretation of the Sarabande, like the comparison between the two performers, contains the most distinct elements of my on interpretive choices of the Suite. In choices of bowing, tempo, and vibrato, my interpretation contains elements of both the Romantic school of thought of which Casals was a part, and the historically informed approach, similar to Bylsma. There are elements of both performers evident in the choices I have made, clear proof that the study of these performers has influenced me own interpretation. As can be seen in the analysis below, the bowings which I use are

different to both Bylsma and Casals, but contain elements of both, in that some sections are very legato and sustained, and others are lighter and more articulated. My use of vibrato is varied, but generally less than in Casals recording, as I believe the harmonies created by the polyphony of the movement create a great deal of tension and colour, from which vibrato only detracts. The change of harmony at bar seven, for example, is so poignant in its use of the double stopped E natural and D flat, that the tension of the chord would be lost if vibrato were present. My choice of tempo was made with the image of a dance in mind, a steady but flowing tempo which remains consistent throughout.

Ex. 11 – Sarabande (transcription of my own interpretation)



Tempo – 64 Crotchets per minute
V - Vibrato

Conclusion

As can be seen throughout the course of this interpretive study, the many elements of Bach's music, in conjunction with the historical issues of playing and studying Baroque music, make the discovery of one's own interpretation a life-long process. It is not my intention to come to any conclusions about which is the best or most correct interpretation, or indeed to imply that I have reached a conclusion and decided how it is that I wish to play the Bach Solo Suites for Violoncello – I believe that like both of the performers studied in this paper, this will be a process which continues throughout my musical career, and will continue to change my thoughts on the various issues of interpretation. The process of comparing and analysing the two performers' recordings, however, has changed my own opinion about with which school of thought I believed I was most closely aligned. Although my current interpretation is not the most ideal or "historically informed" musical interpretation - in that I am limited in the amount of choices I can make – it is in many ways similar to that of Pablo Casals. My emphasis on the lines of the music, and an inherent desire to make the cello 'sing', are obvious traits of my education on the modern cello, despite a sincere love for the Baroque sounds of period instruments. It is my belief that the most important factor to consider when playing Bach, or indeed any piece on any instrument, is that as a musician one must enjoy and respect the sound that one makes on the instrument, and to give all music integrity, regardless of the school of thought with which you are aligned. I have become aware of the importance of consciously analysing each of these elements of interpretation – which score to use, and how to interpret the score; whether to use vibrato, and if so, why and how to place it appropriately; where slurs are musically appropriate, and how their

inclusion and displacement can overtly change the line and phrase of music. These interpretive factors affect not only Bach, but all works from across the musical periods.

Most importantly, my analysis of these interpretations of Bach have allowed me to develop my own playing of these pieces, some of the most significant works in the cello repertoire. My awareness of the significance of a simple change in bowing, dynamic, or choice of tempo has greatly increased. By being more consciously aware of all of these expressive elements, I have expanded my own scope of interpretive possibilities, and therefore developed as a musician.

In regards to the factors of historical information, it is not possible within the scope of this paper to go into detailed study on each of the aspects which effect the playing of Bach. To become indoctrinated in any particular school of thought, however, often leads to the player excluding any other musical possibilities, and therefore limits the interpretive possibilities of playing. It is essential to continually question and research conventions and historical information, and assess whether it is most effective and musically convincing to try to adhere to these standards or to make use of the many changes and developments which have occurred to our instruments and ways of playing since the eighteenth century. Bach would no doubt be amazed at the volume of literature which has been published regarding his works, and equally amazed at the developments which have taken place, but whether or not he would appreciate a modern interpretation of his work will never be known.

Appendix A

Pablo Casals – Biography

Pablo Casals is known throughout the world as one of the great musicians of the world. He was born in Spain in 1876 in humble surroundings, beginning his study of the cello at age 11. His studies began at the Barcelona Escuela Municipal de Musica, leading to his debut in Barclona in 1891 aged just 15. Throughout his career he won many prizes and awards throughout Europe. His experimentations with technique led to a style and mastery never before seen, and had a lasting effect on cello technique[32], and his unprecedented abilities led to a rise in the appreciation of the cello and its repertory, particularly the Unaccompanied Solo Suites of Bach. Casals was also an accomplished pianist, conductor, composer, and teacher. A great thinker, he believed the performer's responsibility is to find truth and beauty in music – Casals was well known for his long a and painstaking analysis of every note and element of a piece before attempting to play the work on the cello. He was also known for his political views, being a supporter of peace and public opposer of oppressive regimes. Casals playing is often not pretty,[33] but full of musical integrity and conviction.

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[32] David Blum, *Casals and the Art of Interpretation* (New York: Holmes and Meier Publishing, 1977)

[33] Robert Battey, "Pablo Casals", Internet Cello Society [home page on-line], available from www.cello.org/Newsletter/Articles/casalsrb.html; acessed 18th April 2004

Appendix B

Anner Bylsma - Biography[34]

Anner Bylsma is a Dutch cellist, teacher, and writer. He is one of few musicians accomplished on both modern and period instruments, and is renowned for his versatile abilities on both. Bylsma's career began on the modern cello, initially under the instruction of his father. Bylsma then went on to study with Carel van Leeuwen Boonkamp at the Hague Conservatory. He has won many prizes and competitions including the Casals Competition in Mexico. From 1962 to 1968 Bylsma was the soloist with the Concertgobouw Orchestra in Amsterdam. He has made many recordings of works from Bach and Vivaldi, to Brahms and Schumann, always with a focus on the aspect of performance practice. He is an outspoken critic of many aspects of modern performing, and has written a book "Bach, the Fencing Master" which examines many of the issues raised in the performance of the Bach Solo Suites. Bylsma's playing is known for his faultless technique and a beautiful and sweet tone, and his dedication to historical performance practices.

[34] Tim Janof, "Conversation with Anner Bylsma", Internet Cello Society [home page on-line], available from www.cello.org/Newsletter/Articles/bylsma.html; Internet; accessed 11th April 2004

Appendix C

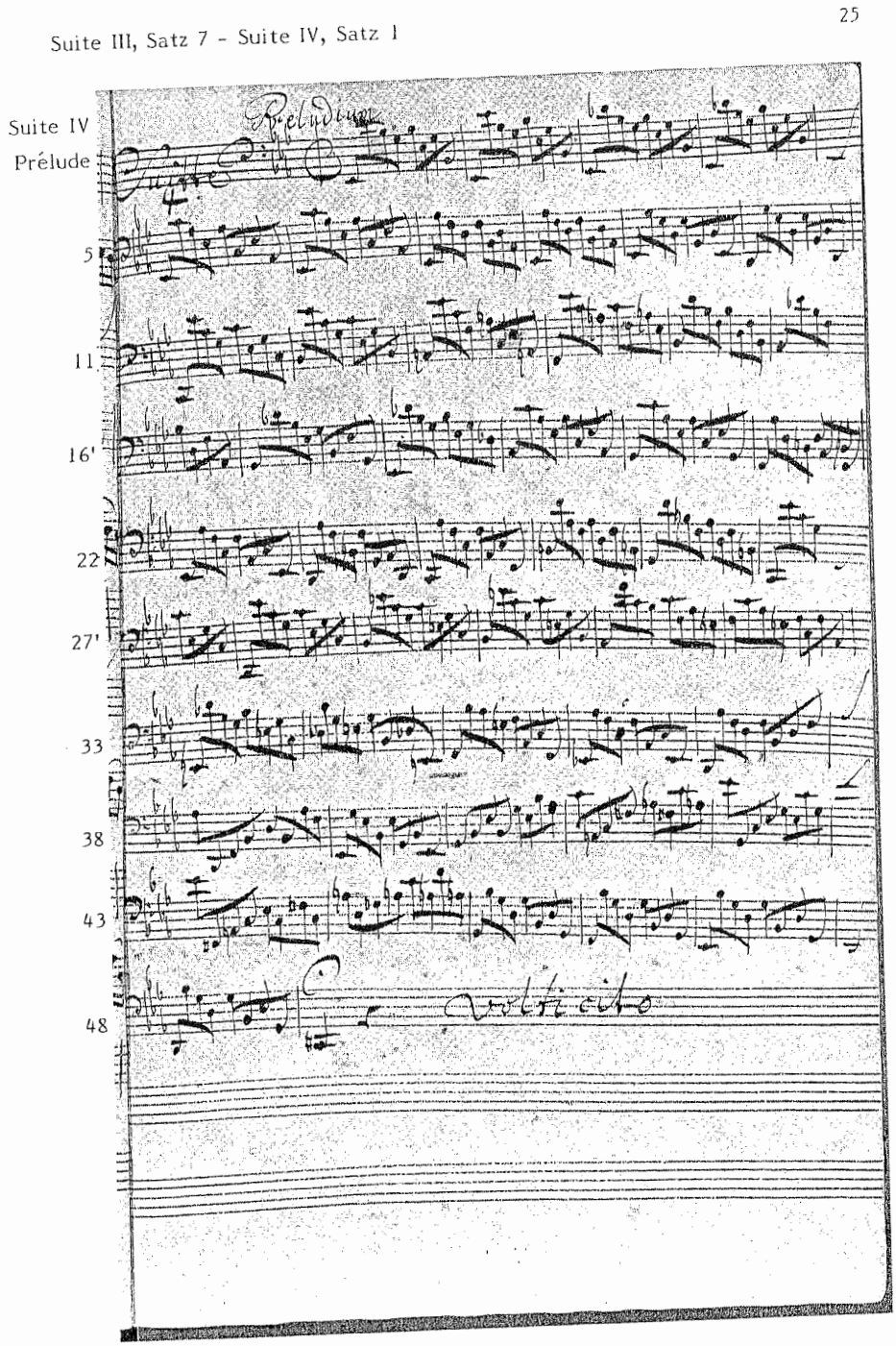
Major and Minor Keys and their attributes, according to Charpentier and Mattheson[35]

Key and Mode	**Marc-Antoine Charpentier, *Regles de composition*(ca.1682), manuscript, Paris, Bibliotheque Nationale, nouv.aqu. 6335**	**Johann Mattheson, *Das neu-eroffnete Orchestre*(1713)**
C major	"gay and warlike"	"rude and impudent character; suited to rejoicing"
C minor	"obscure and sad"	"extremely lovely but sad"
D major	"joyous and very warlike"	"somewhat shrill and stubborn; suited to noisy, joyful, warlike and rousing things"
D minor	"serious and pious"	"somewhat devoit, calm, also somewhat grand, pleasant, and expressive of contentment"
E flat Major	"cruel and hard"	"pathetic; concerned with serious and plaintive things; bitterly hostile to all lasciviousness"
E major	"quarrelsome and boisterous"	"expresses a desperate or wholly fatal sadness incomparably well;suited for the extremes of hopeless love"
E minor	"effeminate, amorous, plaintive"	"hardly joyful because it is normally very pensive, profound, grieved, sad, but still hope for consolation"
F major	"furious and quick-tempered subjects"	"capable of expressing the most beautiful sentiments in the world in a natural way and with incomparable facility, politeness.

[35] Partial transcription of table in Mary Cyr's *Performing Baroque Music*, (England: Scholar Press, 1992) p32

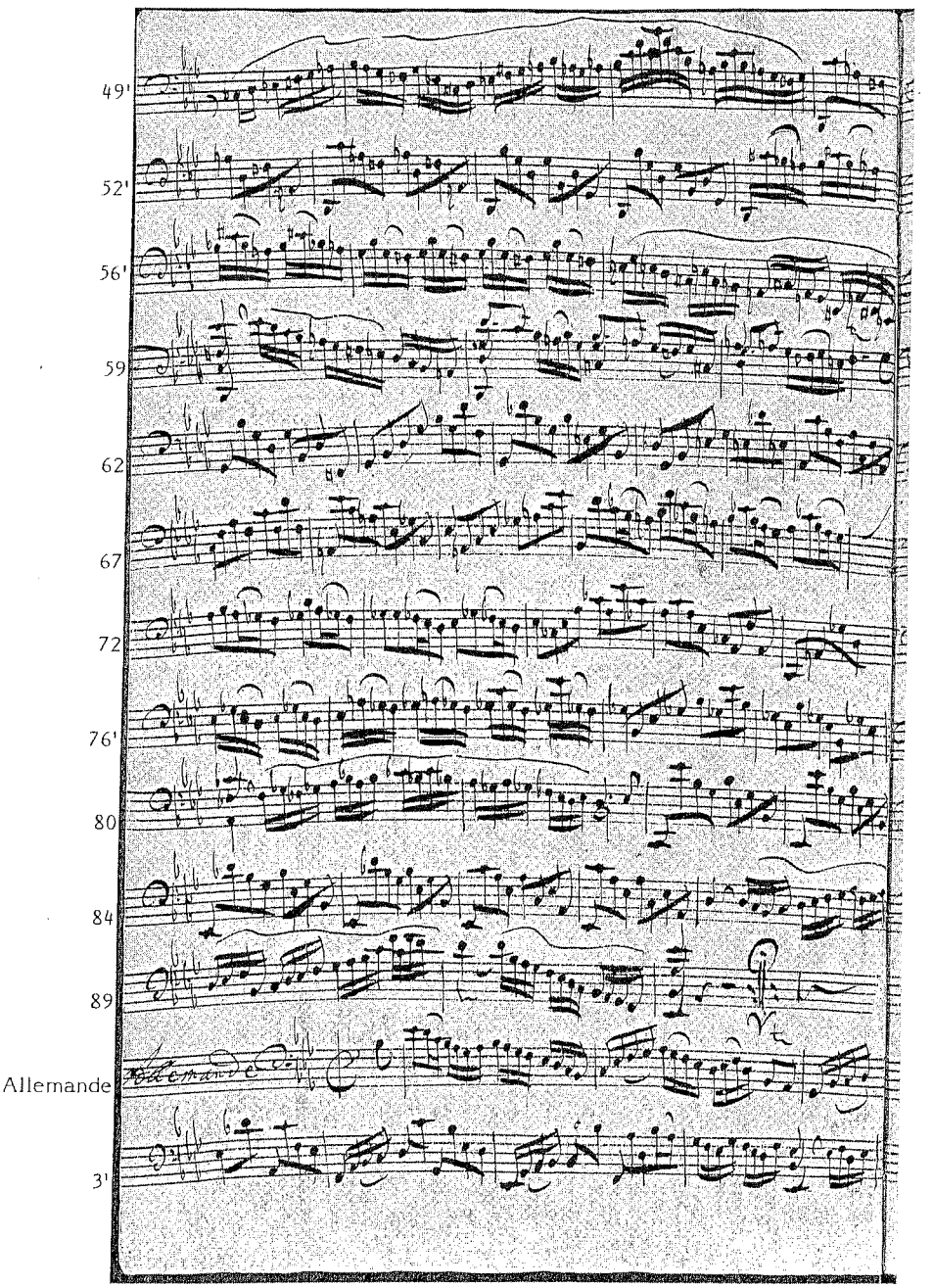
F minor	"obscure and plaintive"	"mild and calm, deep and heavy despair, exceedingly moving, sometimes causes the listener to shudder with horror"
G major	"quietly joyful"	"possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things"
G minor	""serious and magnificent"	"almost the most beautiful key; combines a serious quality with spirited loveliness, also brings an uncommon grace and kindness"
A major	"joyful and pastoral"	"very gripping, although at the same time brilliant, more suited to lamenting and sad passion, especially good for violin music"
A minor	"tender and plaintive"	"somewhat plaintive, melancholy, honourable, and calm"
B major	"harsh and plaintive"	"occurs only sometimes, seems to have an offensive, hard, unpleasant, and also somewhat desperate character"
B minor	"solitary, melancholic"	"it can touch the heart"

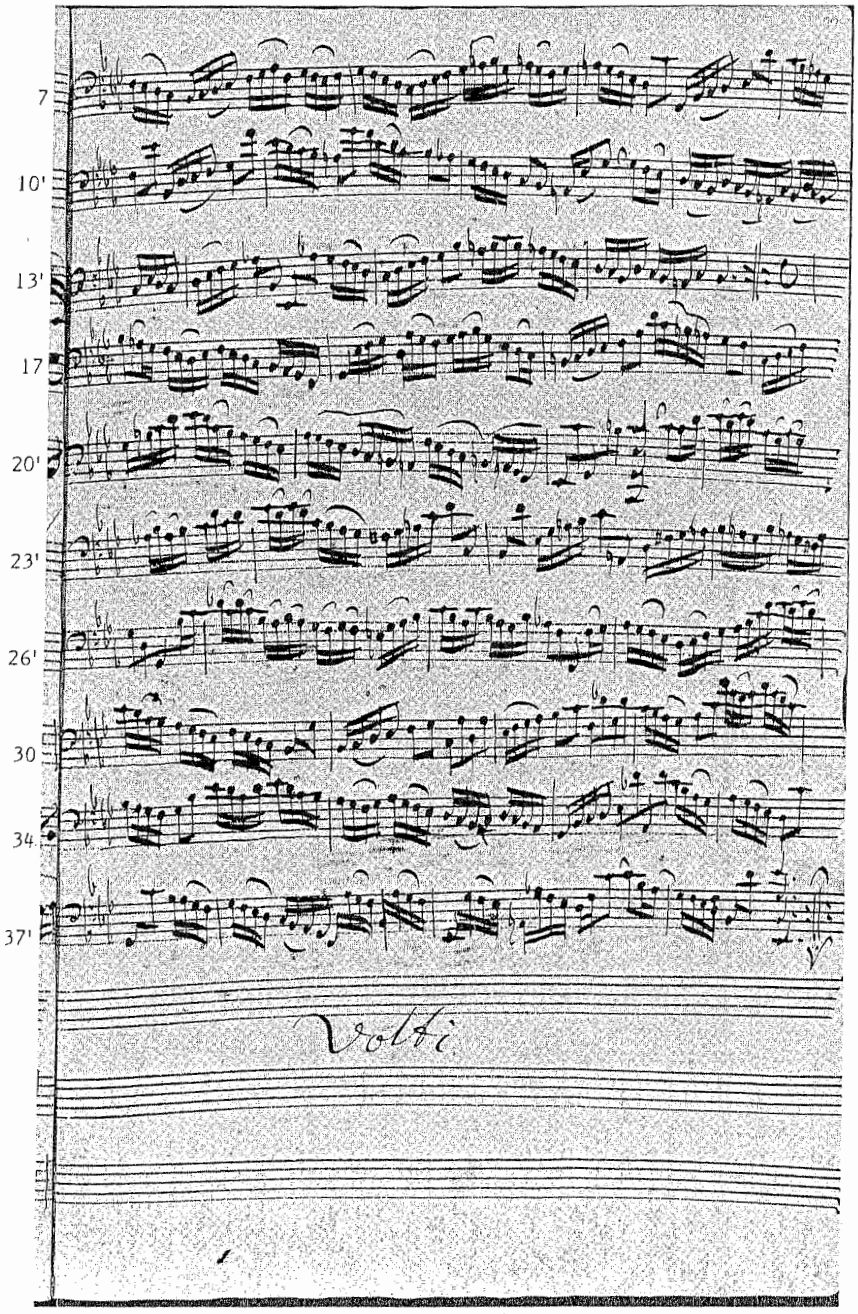
Appendix D – Anna Magdalena's Copy of Fourth Suite[34]



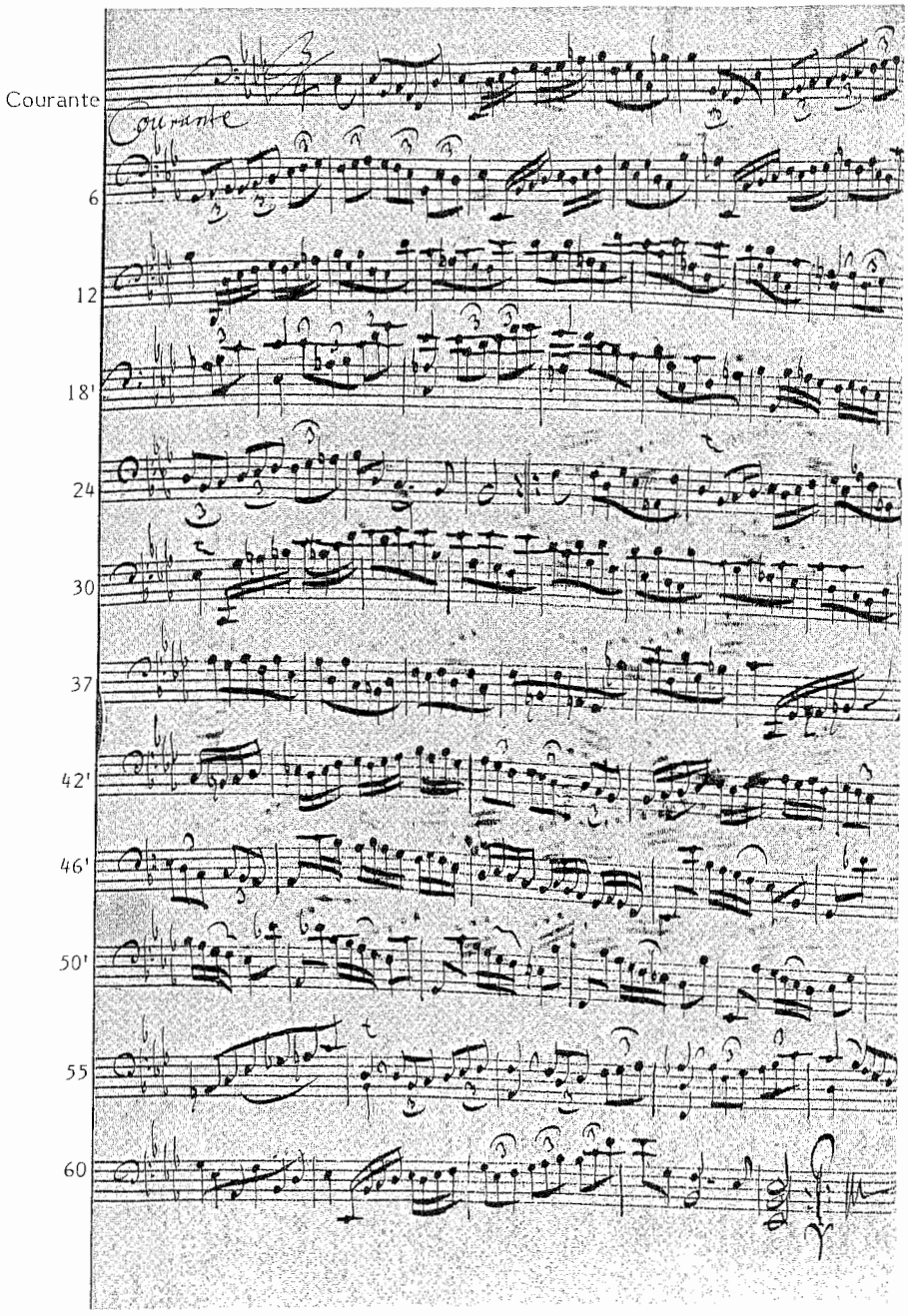
[34] Bach, J.S. *Sechs Suiten fur Violoncello Solo* BWV 1007-1012 (Kassel: Barenreiter, 1995) p25

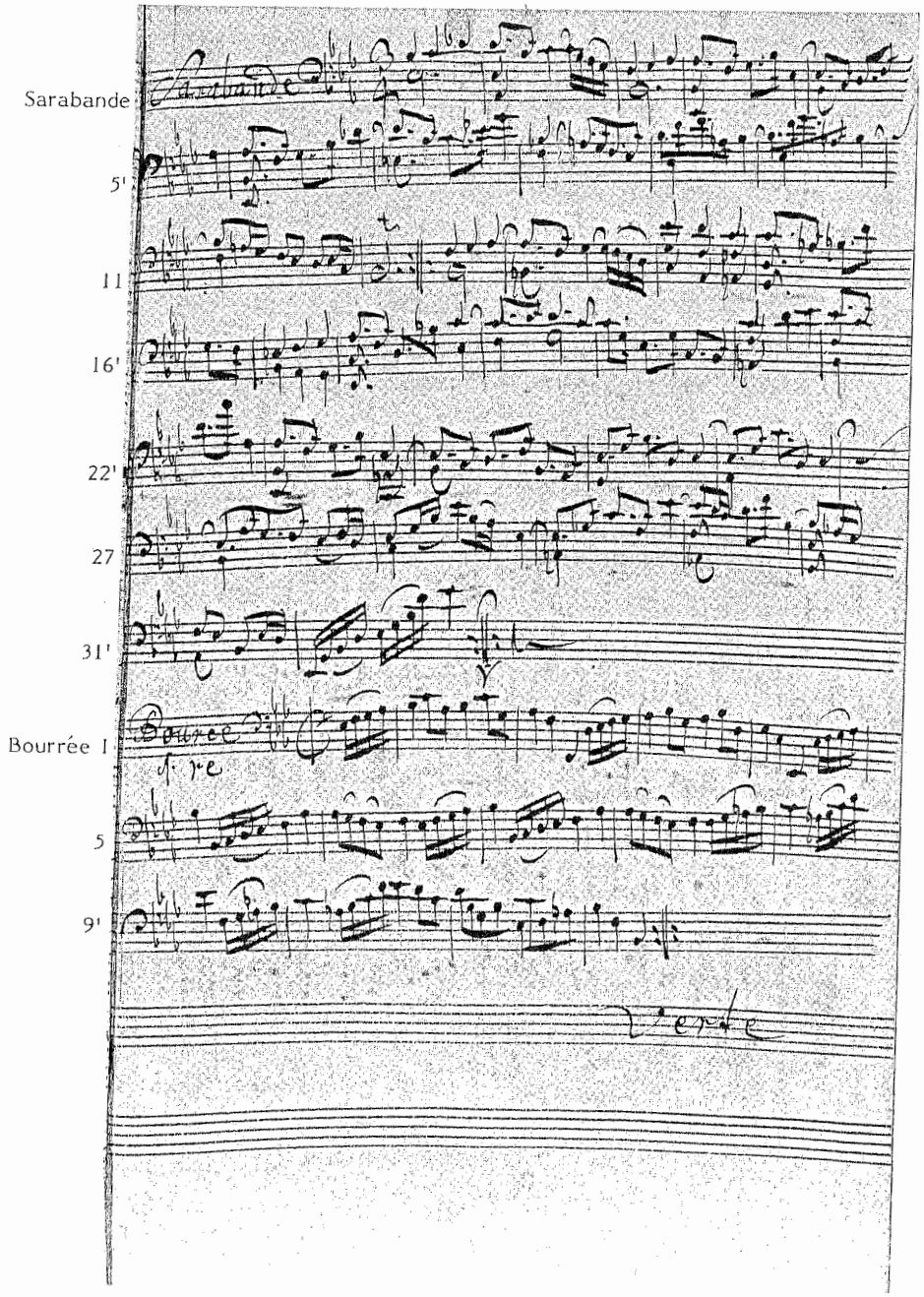
26 Quelle A, Seite 18-19



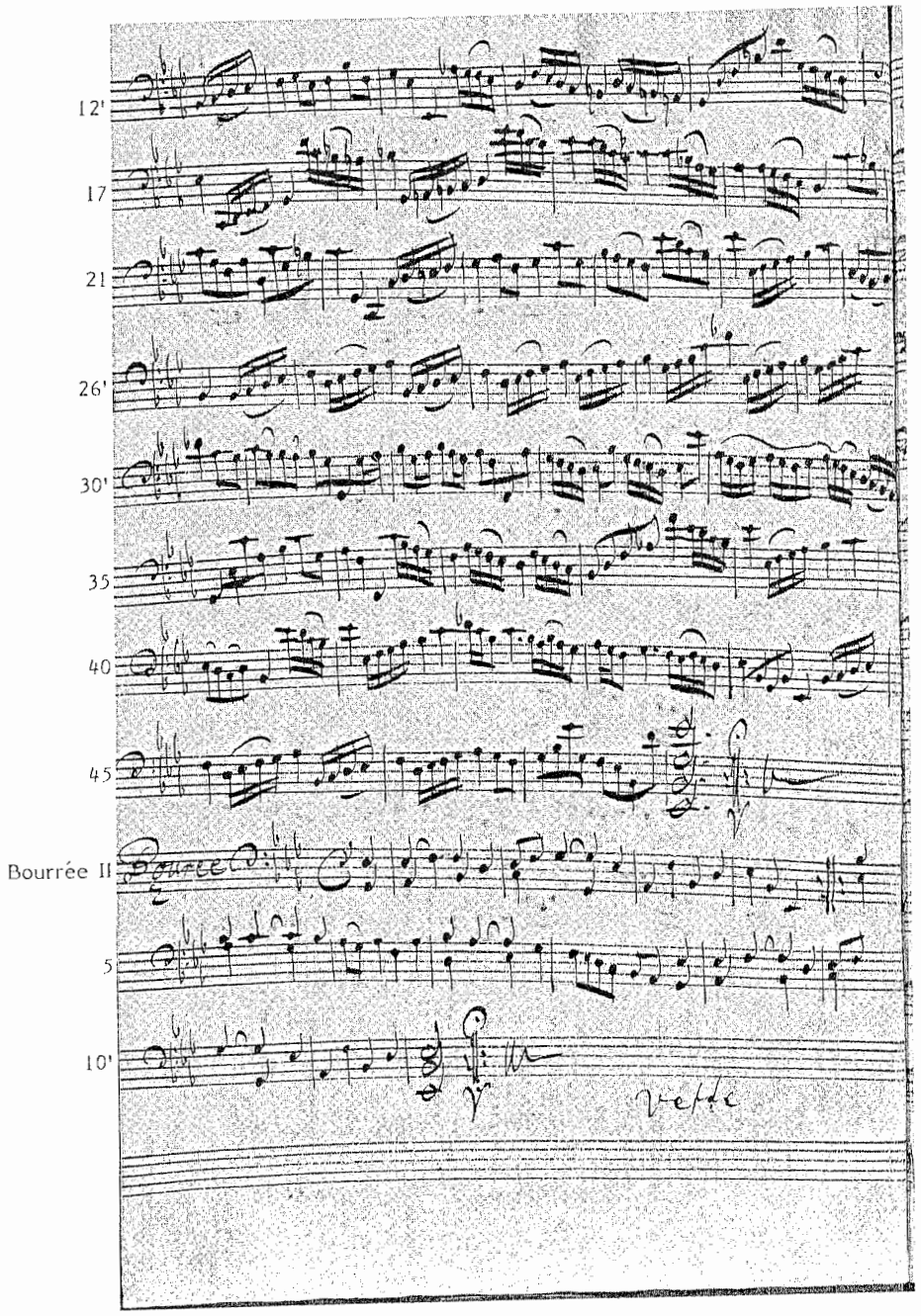

7
10'
13'
17
20'
23'
26'
30
34
37'
Volti

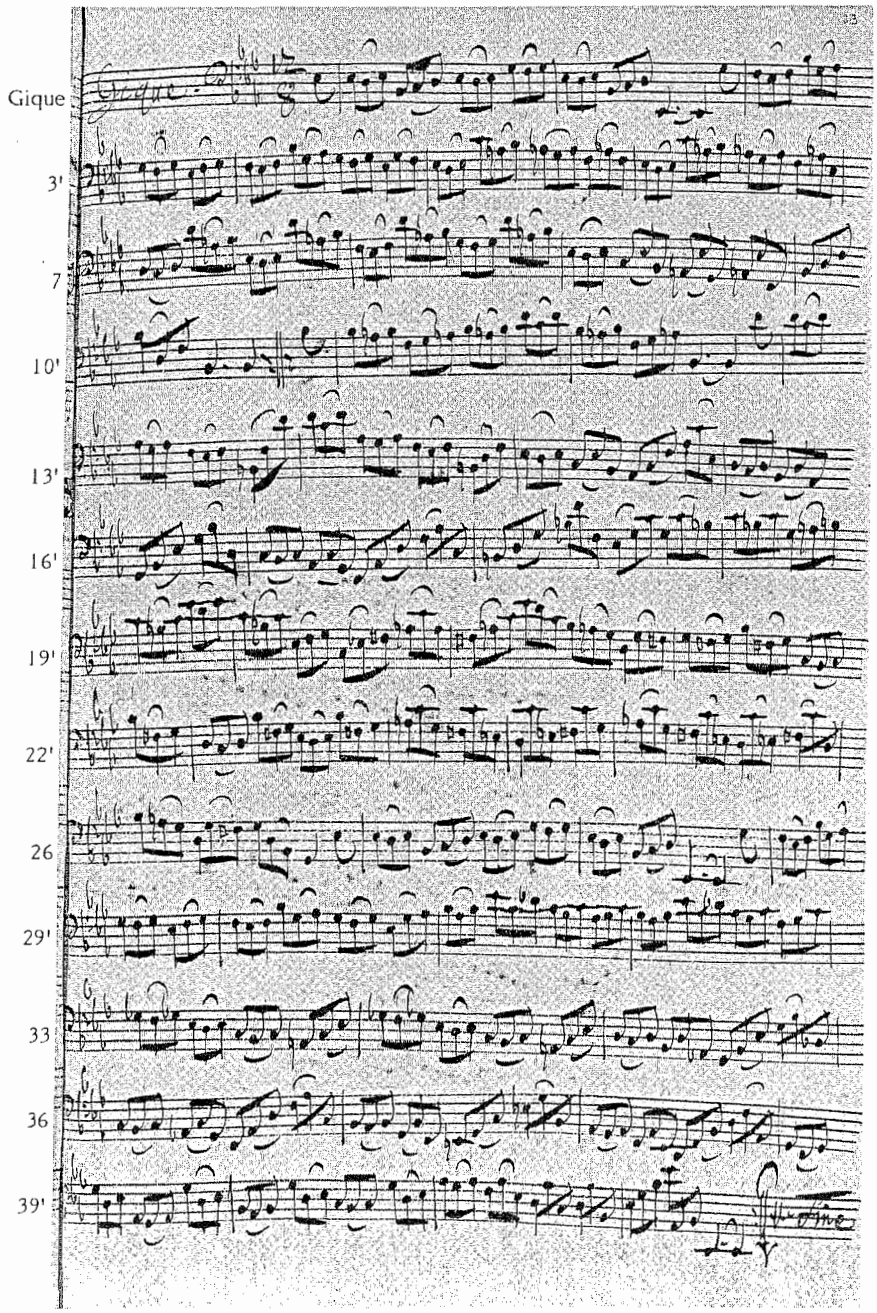
28 Quelle A, Seite 20-21




Sarabande
5'
11
16'
22'
27
31'
Bourrée I
5
9'

30 Quelle A, Seite 22-23




Gique
3'
7
10'
13'
16'
19'
22'
26
29'
33
36
39'

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